Club Sandwich

No. 45 SUMMER 1987

Club Sandwich

Hi there!

Our Sandwich filling this time has been specially peppered but we trust it's not too hot for your liking! As you couldn't escape knowing, June 1st was the 20th anniversary of the release of *Sgt. Pepper's Lonely Hearts Club Band*, and we've decided to tie in with the celebrations by bringing you this issue devoted to the album and its making. EMI marked the occasion by choosing that date to issue *Sgt. Pepper* on CD, and to give a celebratory bash at their Abbey Road Studios, which Paul and Linda attended. So to keep to our theme, we've held over our running feature on Paul's videos for future issues.

Also, we've drafted in Mike Evans, a Liverpudlian himself, who organised the exhibition and book devoted to the Art of the Beatles, to do a special feature for us. He's included some really interesting preliminary sketches done by Peter Blake for the album cover, which give a fascinating insight into its conception.

Back in April, perhaps some of you managed to hear a rare airing of one of the very earliest Beatles songs, "How Did You Do It", which was played on April 18th on BBC Radio 2's "Sounds of the Sixties" series, in which Ian Grant talked to George Martin. The song had been intended as the Beatles second single, but the group had never felt happy about it, feeling that they could write something better themselves. Of course they did, and "Please, Please Me" appeared instead, but "How Did You Do It" went on to give Gerry and the Pacemakers a No. 1 hit, staying in the UK charts for eighteen weeks straight from March 14th, 1963.

Interest has always remained in the Beatles version, however, and Paul gave his permission for it to be played on the programme, provided special precautions were taken to prevent it being reproduced. Ian played only the first section of the song, which was then faded down into Gerry and the Pacemakers' version to play out.

As "Let It Be" is still doing so well in Europe, final figures for the amount raised from its sales won't be known for a while. But the sales of the 7" version in the UK were over 600,000, where it topped the charts for three weeks.

Well that's about all for now. Paul says thanks to all of you who sent him birthday cards back in June. And for those of you who plan ahead, don't forget to keep Sunday, September 13th free for MPL's Buddy Holly Week celebrations at the Grand Rock 'n' Roll Fanfair, which will be held at Camden Town Hall, Euston Road, London NW1. There'll be stalls of memorabilia, with thousands of records and collectors' items, plus a video show and live music in the evening, so don't miss it.

'til next time,

Sue

MEET RICHARD OGDEN

PHOTO: MARTIN DECKETT/MUSIC WEEK

There's a tall, genial presence making things happen at MPL these days. His name is Richard Ogden, Paul and Linda's manager since 1st May.

His appointment was quite a coup for Paul, for Richard's has been no ordinary music business career. He came to us after two years as MD of Polydor Records, where his masterstroke was perhaps the acquisition of Phantom of the Opera.

"I was on the cover of the Daily Mail *as the man who paid a million pounds for something he hadn't heard, which wasn't quite true. I'd heard some of the tunes at Andrew's house and I had great faith in him. The record had made £4 million two months after release and it's still in the top thirty."*

Richard had joined Polydor as International Marketing Manager in 1982, working with Siouxsie and the Banshees, the Style Council, Level 42, Shakatak, the Cure and Lloyd Cole among others. This meant a lot of travel, which didn't get any less when he was promoted to Director of International Marketing for the Polydor, Phonogram and London labels two years later, taking people like Bronski Beat, ABC, Bananarama and Dire Straits under his wing.

"Then in 1985 Maurice Oberstein became Chairman of Polygram UK and, as so often happens when a new Chairman comes in, the Managing Director of Polydor went out and I was offered the job."

How was he approached for the MPL job?

"Brian Brolly, who used to be Paul's manager, runs Andrew Lloyd Webber's group of companies and we worked closely together on Phantom*". This contact led Brian to mention Richard to Linda's brother John Eastman as a possibility for MPL. Did Mr. Ogden hesitate to move back into Artist Management?*

"I wanted to know that Paul wanted to have a full-time career, including playing concerts, which are very important in the overall picture. When I met him, I was convinced that he did."

When Richard talks of his early years in the business, he evokes a world as remote from the platinum industry of today as the early days of rock 'n' roll or the Beatles.

"I left Leicester University in 1971 and became Head of Press and Public Relations at United Artists. I'd edited the university magazine, which was very political, being pro the Vietnam marches etc. A lot of Leicester people went into the music business: there are twelve of my contemporaries in the business today."

Among them is Andrew Lauder, a friend from Richard's home town of Hartlepool, now masterminding a stream of reissued and 'roots' albums from the Demon/Edsel/F-Beat group. In the early '70s, Andrew was head of A & R at UA and offered Richard the job.

"Those were the days when record companies thought they should be doing everything. We ran a booking agency with pub rock bands like Ducks Deluxe, Brinsley Schwarz, Bees Make Honey and Dr. Feelgood and managed the Flamin' Groovies (US rock revivalists), who spent a lot of time over here.

"Then in 1973 Atlantic asked me to help with PR for the Stones' tour of Britain and Europe. It was for six months only, but I've always felt you should do what appeals to you."

In fact, of course, the Stones connection did Richard nothing but good. Hawkwind and Man, both United Artists bands, asked him to be their publicist on a freelance basis. ("£30 a week and a free telephone.") Both shared a chaotic hippie approach which Richard found frustrating, especially in the case of Man. This engagement grew into Heavy Publicity over four years, employing six people to serve major US clients like Ted Nugent, Aerosmith, Styx, Kansas and the Tubes. "I loved Man, but thought they never came to grips with what they should have been. I was very depressed when they split up and felt if only I'd been in charge, things would have turned out differently."

Thus spurred on, he put the Motors together around Nick Garvey (another friend from Hartlepool) and Andy McMaster of Ducks Deluxe, naming the other members Bram Tchaikovsky and Rick Slaughter in true Svengali style. Richard Ogden, Manager, was an immediate success. Neither pretty nor truly New Wave, the group's guitar-based rock still caught the mood of 1977 – later, they branched out with hit ballads like 'Airport'.

When the Motors split in two, Richard continued to manage both factions with success until setting up his own label (Funzone) and music publishing company in 1981. Then the Polydor Marketing Director phoned and a new phase began...

Was he a musician himself?

"Yes, I played guitar and piano in the school group. We played current hits, especially the Stones, and blues numbers by Muddy Waters and Lightning Hopkins."

Who were his earliest musical influences?

"Billy Fury and Bobby Vee. I worked with Bobby at UA and did PR for Billy in the mid-'70s – he was charming, as you'd expect."

Yet Richard Ogden could so easily have been worlds away from his heroes – oceans away, in fact, for he was set for a naval career. Born in Hartlepool in 1950, his family background was seafaring rather than naval, but his parents suggested the navy to a receptive young Richard, who was despatched to Pangbourne Nautical College and did his A-levels to the strains of Sgt. Pepper.

"I went to university to escape Britannia Naval College, Dartmouth, where I would have been a midshipman – the navy paid for me. Somehow I got an upper second in Combined Studies (sociology, politics, English, American studies and psychology): apart from six weeks in the library each year, I did no work."

Today Richard Ogden's links with water are confined to windsurfing and boating. He and his American wife live in central London and get away to their house in Wales whenever they can. Also, unlike the Radio One DJ of a few years back who had no record player at home "because I get enough of that sort of thing at work", Richard remains a true music fan.

"I'm very pleased with the Beatles' CDs, especially Sgt. Pepper. *I'm a big CD buyer – I don't buy black plastic records any more – and I listen to Radio One and Capital a lot. I like pop.*

"My favourites? The Cars, Prince, Cameo..."

And what has Richard been up to in his first eight weeks?

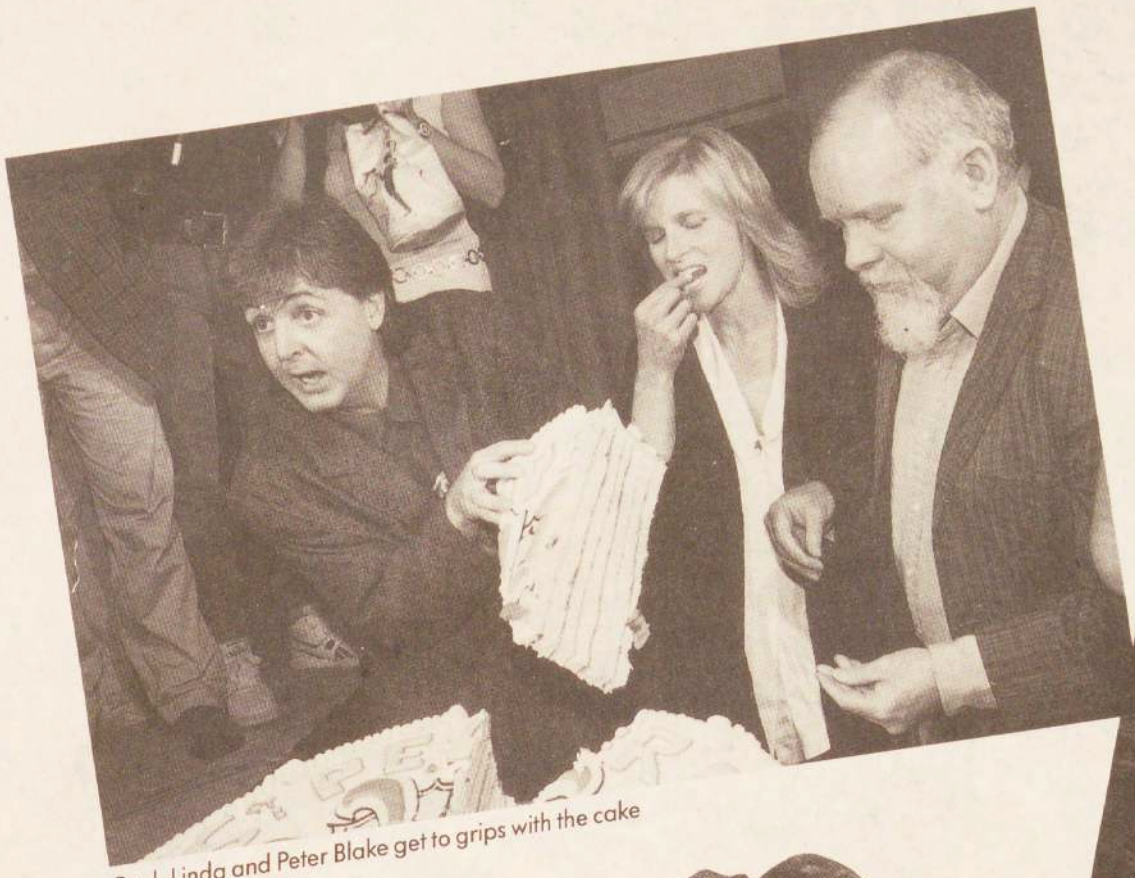
"Getting to know the things Paul and Linda want to do, so I can get them happening. If Linda wants to do a cookbook right – let's get a publisher, let's get a deadline. I like doing things.

"There'll be an album of Paul's hits out in November, probably including two new singles from the sessions with Phil Ramone. I hope that the twelve-inch singles will feature extra songs rather than extended mixes."

What are his immediate goals?

"To get Paul back on the road, to see his records in the charts and to encourage and help him to find inspiration as a musician and a writer. We're having weekly 'get-togethers' with musicians and Paul's playing the bass and singing great."

The new manager sounds as excited as any fan. Paul, we think you picked the right man.



Paul, Linda and Peter Blake get to grips with the cake

Paul presents Peter Blake with a Pepper Collection

PEPPER LIVES ON!

In this Pepper Pot Pourri of memories we begin with a look at the celebration party held on June 1st at EMI's Abbey Road Studios.

PHOTOS COURTESY OF EMI RECORDS

IT WAS TWENTY YEARS AGO TODAY . . .

ON COMPACT DISC

(Featuring SPECIAL 32 – PAGE BOOKLET)

PARLOPHONE

ALSO AVAILABLE ON RECORD & CASSETTE

A splendid time is guaranteed for all

Commemorating the 20th anniversary of the release of *'Sergeant Pepper's Lonely Hearts Club Band'*, Paul cut a huge cake in the shape of the famous drum and presented a framed album to Peter Blake, the pop artist who helped to put together the album cover.

Asked to comment on the state of the world 20 years on Paul said: ''Not an awful lot has changed since then; the issues are the same. Then, we wanted the end of Apartheid in South Africa. We wanted peace on earth, love and understanding between everyone around the world.''

''We've learnt that change comes slowly, but we have to keep our faith, keep pushing and hope we have better news twenty years from now.''

We'll keep you posted!

PHOTO: MIKE LAWN/TODAY

The Packaging of 'Pepper'

Mike Evans, organiser of 'The Art of The Beatles' gets behind the cut-out figures of the Pepper album cover and reveals the background of the cover concept.

I remember coming back from playing with Liverpool rock 'n' roll groups in Germany, late in May '67. Everywhere from Frankfurt to London to Liverpool was rife with rumours about the new Beatles album with the extravagant title Sgt. Pepper's Lonely Hearts Club Band.

First hearing was on a sunny Merseyside morning after my return. Even twenty years on, it's crystal clear like all good dreams. I recall looking as much as listening, fingering the cover, opening the gatefold, referring to lyrics on the back as the magical music produced that prickle down the back of the neck that only happens when it's really special – although that always happened with a new Beatles album.

But this time the impact was visual as well.

Who were all the people on the cover?

Johny Weismuller, Bob Dylan, Marilyn, Marlon – instantly recognized ...others, not so familiar.

At first glance I thought perhaps the four Beatles, Ruritanian bandsmen moustached and solemn, were collage cut-outs like the rest. The perspective was odd, the effect slightly surreal. Like the layer-upon-layer music of Pepper, *the more you delved into the cover the more there was to explore...*

The music was certainly more 'visual' than anything the Fab Four had produced before, rich in imagery ranging from the circus tumblers of 'Mr Kite' to the Alice in Wonderland landscapes of 'Lucy', the stark suburban melodrama of 'Leaving Home' and nightmare recollections in 'A Day In The Life'.

This visual quality was further enhanced by the packaging itself, in a sleeve that was to become – like the record – the most celebrated and discussed in pop history.

The Beatles' album covers had always been an event in themselves, charting not just the group's music but signposting the stylistic changes of the 'sixties.

The grainy black-and-white of With The Beatles *and* Hard Day's Night, *the early psychedelia of* Rubber Soul, *all heralded (rather than reflecting) the graphic moods of the time. It was inevitable, therefore, that the record they had spent most time and care on, in the visually rich atmosphere of early 1967, should be an entertainment for the eye as well as the ear.*

There were several concurrent themes which made up popular style in late '66/early '67, and which came together in the concept of the 'Pepper' sleeve.

It was the era of Pop Art.

Pop Art proper, as conceived by its American and British advocates, involved the everyday graphics and images of advertising, movies and so on, being used in the more rarified situation of framed paintings. Most pop art was American in inspiration if not origin – Coca Cola, Marilyn Monroe, the stars and stripes, these were its icons.

At the same time, mid 'sixties 'Swinging London' harked back to the British imperial past in the vogue for mock-military Victorian and Edwardian regimental uniforms – which the Beatles anticipated in 1965 in stage appearances – all high collars, brass buttons and epaulettes. Harold Wilson's 'I'm Backing Britain' campaign encouraged the Union Jack mugs and T-shirts of tourist ephemera, but the fashion went much deeper than Carnaby Street and shops like 'I Was Lord Kitchener's Valet'.

Trend-setting magazines like Town, Queen *and* Nova *revelled in the Art Nouveau of the early century, and the illustrative style of Aubrey Beardsley and Alphonse Mucha in particular. (Beardsley's influence is clearly apparent in Klaus Voorman's line drawings for the* Revolver *sleeve.)*

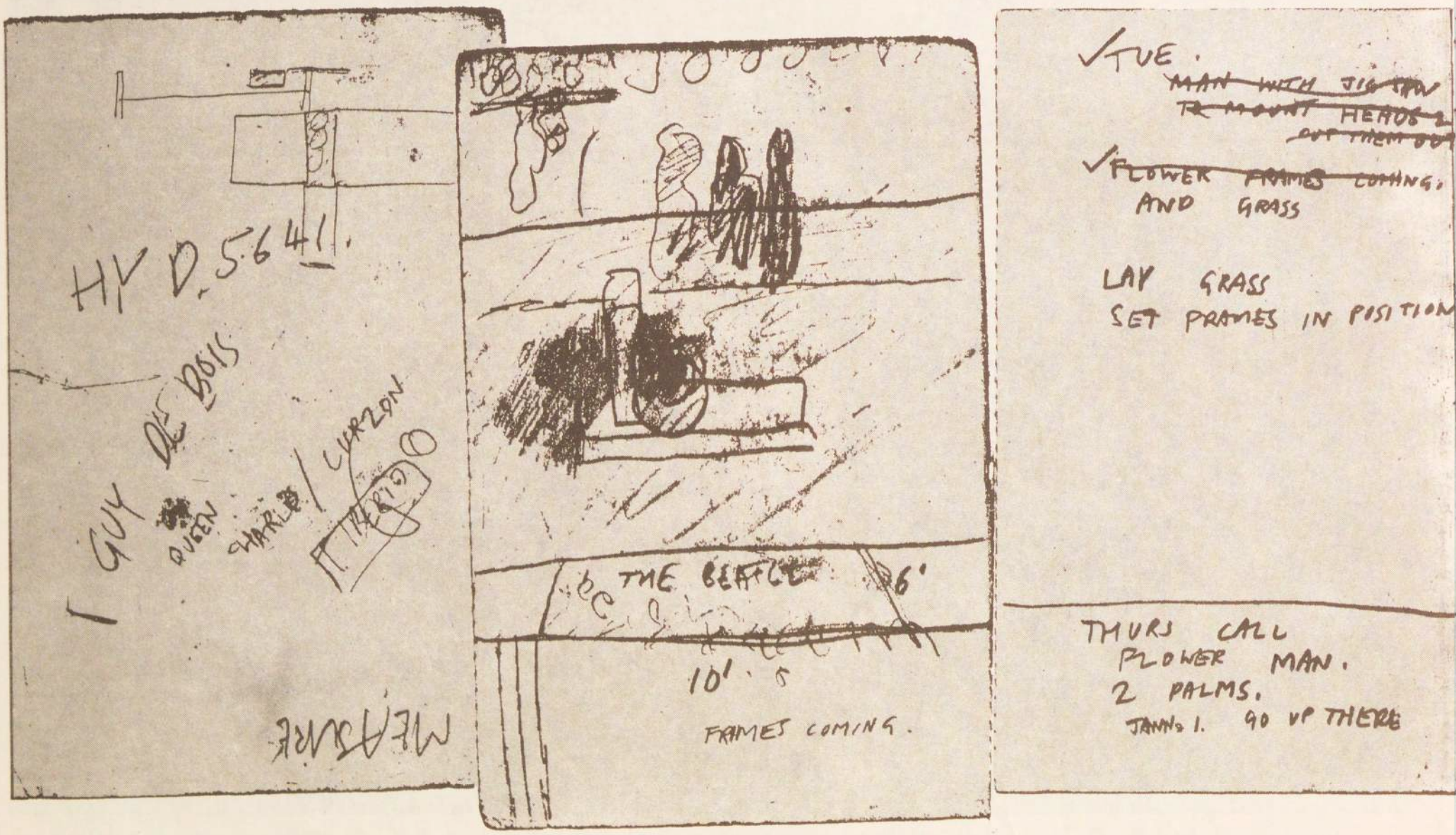
With the opening of the Biba boutique in 1966 there was a move to the Art Deco fashions of the 'twenties and 'thirties, reflected in the success of the film Bonnie and Clyde *and the fad for old movie stars from the pre-war era.*

Amidst this rampant nostalgia came the first hints of the vision-expanding effects of hallucinatory drugs – specifically LSD. First hinted at in the Disney-like lettering and distorted image of the Rubber Soul *cover in late '65, so-called psychedelic graphics really proliferated with the influence of the US West Coast underground.*

The psychedelic poster, with typography exaggerated to the point of being illegible, came into its own during 1967, attempting to simulate the experience of an 'acid trip'. There was a subsequent rash of record covers in the same style, which now look decidedly dated; the Beatles managed to avoid this pitfall, so what was to become the visual artefact of the era in fact leaned more to the 'nostalgic' described above than the overtly psychedelic.

The summer of '67 was a watershed in popular culture. It was when the various strands of 'swinging '60s' youth movement came together – when the underground, the pop scene, fashion and politics seemed to gell for a few frantic months. At the time, optimism was rife, there was a feeling that the world really could be changed for the better...all you needed was love. Against a brightly painted backcloth of cultural revolution and self indulgent hedonism, the Beatles reached what many feel was their peak.

Originally, there was a plan for a psychedelic style cover, designed by the Fool – Simon and Marika, a pair of Dutch artists who were two archetypal hippies who went on to create the exotic clothes



for the Beatles' Apple boutique later in the year. Even after the 'Pepper' theme was conceived, the original design – all swirling greens, orange and purple – was intended for the centrefold until it transpired that the picture was not in the right proportions for the cover.

It was when it became apparent that the new album was going to be more than just the latest collection of tracks by the Beatles, that it had an identity as a whole, that the idea for the classic cover began to evolve.

There was a feeling that the tracks should link thematically, but clearly they didn't as such. The only two tracks with a common theme – 'Strawberry Fields' and 'Penny Lane' (both about childhood Liverpool) – had been released as a single although they were originally intended for the album.

So the link came with the idea that the Beatles were another band...Sgt. Pepper's.

The uniform idea was developed in some preliminary sketches made by Paul at the time. An early idea, when 'Strawberry Fields' was to be included, was to feature Salvation Army uniforms (Strawberry Field being a 'Sally Army' orphanage).

Eventually the fabric samples arrived from theatrical outfitters Berman and Nathans; the day-glo colours clinched it, and the Sgt. Pepper band was born.

It was at this stage the London art gallery owner Robert Fraser was called in by Brian Epstein as co-ordinator of the artwork, and it was on Fraser's suggestion that the Beatles engage 'professional' artist Peter Blake to actually execute the project.

Blake was already respected in the art world. His brand of Pop Art shied away from the inevitable Americanisms of most of his contemporaries in the genre. There was an Englishness about his work, with its fairground wrestlers and Fry's Cocoa tins, that neatly mirrored the parochial side of the Lennon and McCartney repertoire at the time, drawing as it did on Edward Lear, Lewis Carroll and the British music hall as well as transatlantic pop.

Peter Blake had also always been a great fan – be it of jazz, prize fighters or old-time movie stars – and it was that fan's enthusiasm that doubtless endeared him to the Beatles.

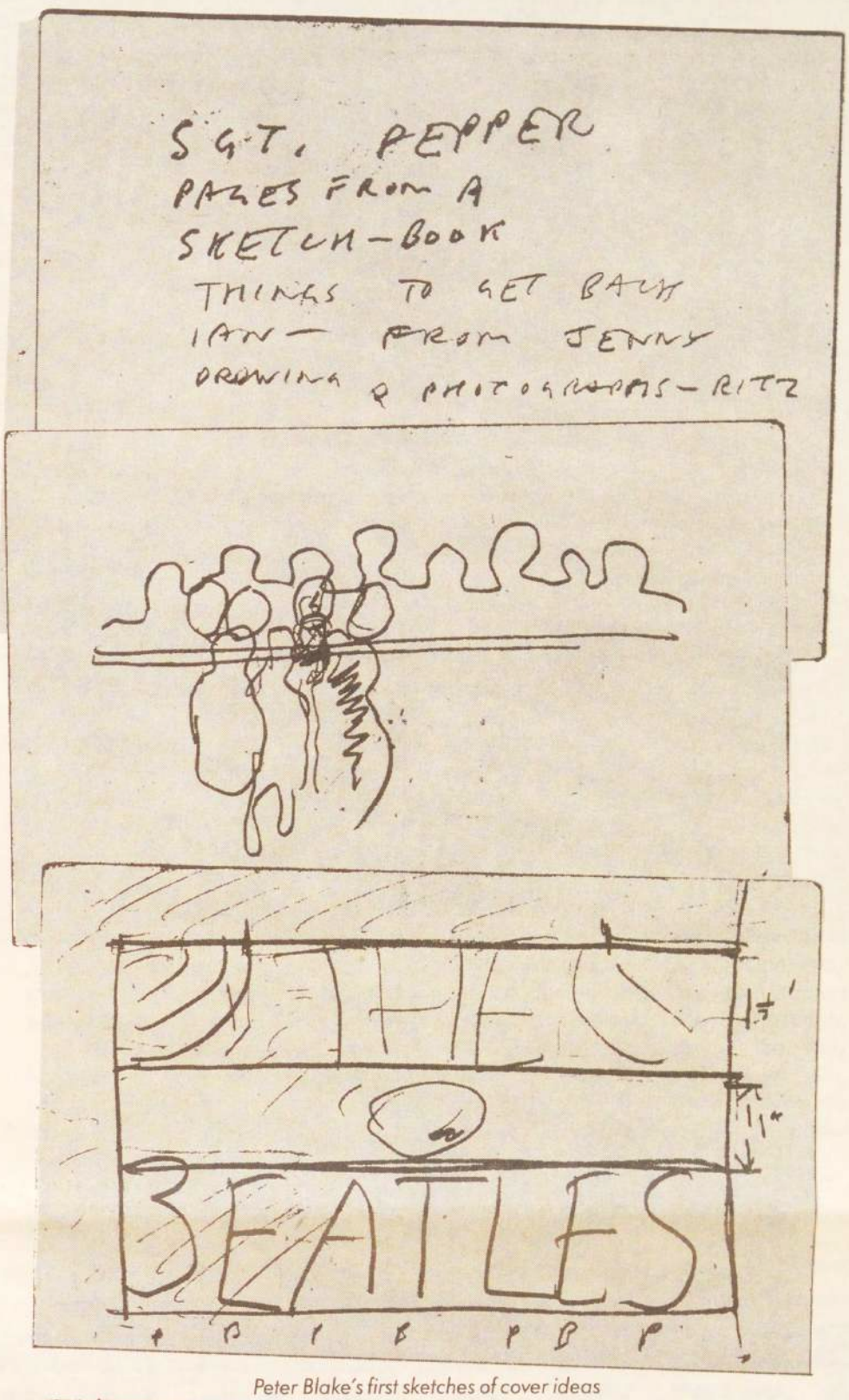
The group put to Blake their notion about the band-within-a-band, and after discussing the idea at great length, he got them to draw up a list of who they would invite to a mythical concert by their alter egos. Added to this was his own choice, and that of Robert Fraser, so they worked from six lists of names. The idea was that after a 'concert' in a park or such, the band would pose with their audience, and that would be the cover picture.

Some of the names suggested were rejected by EMI Records on the grounds of likely controversy, including two of John's choices Jesus and Hitler! Elvis had to be left out for fear of copyright problems, as did Gandhi – one of George's list of gurus – in case it offended EMI's interests in India.

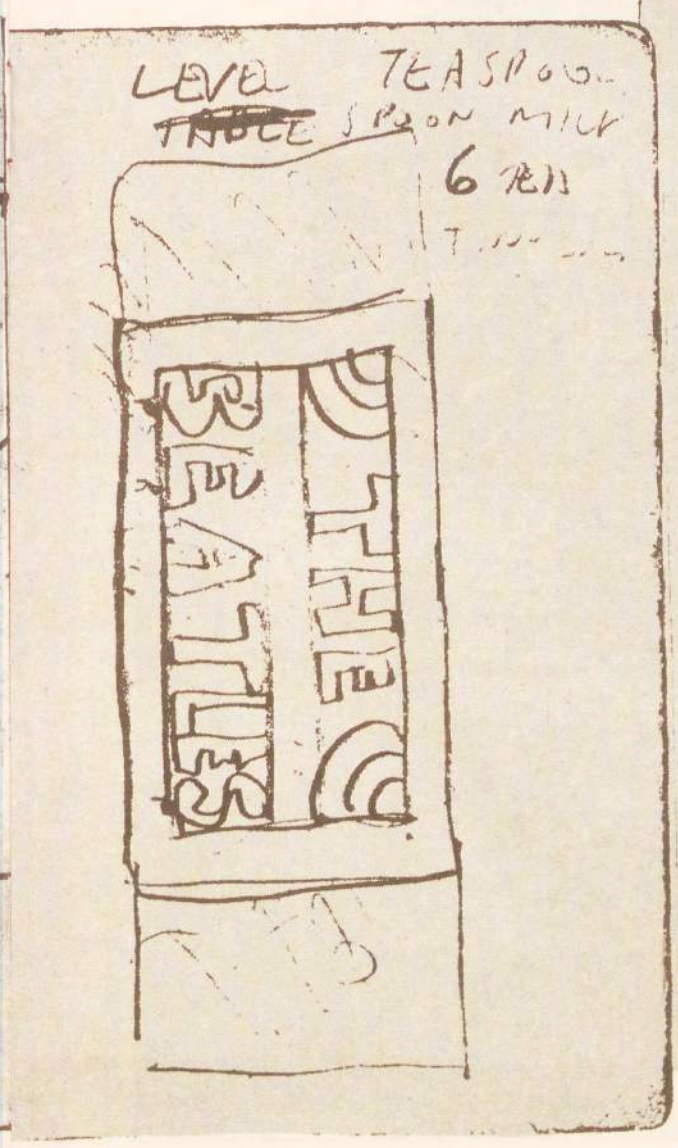
Various people approached were initially cautious about their picture appearing on the album. Former Hollywood child star Shirley Temple insisted on hearing the music first, in case it was overtly promoting drugs. 'Thirties screen vamp Mae West declined – "What would I be doing in a lonely hearts club?" – only to change her mind when the Beatles wrote to her personally.

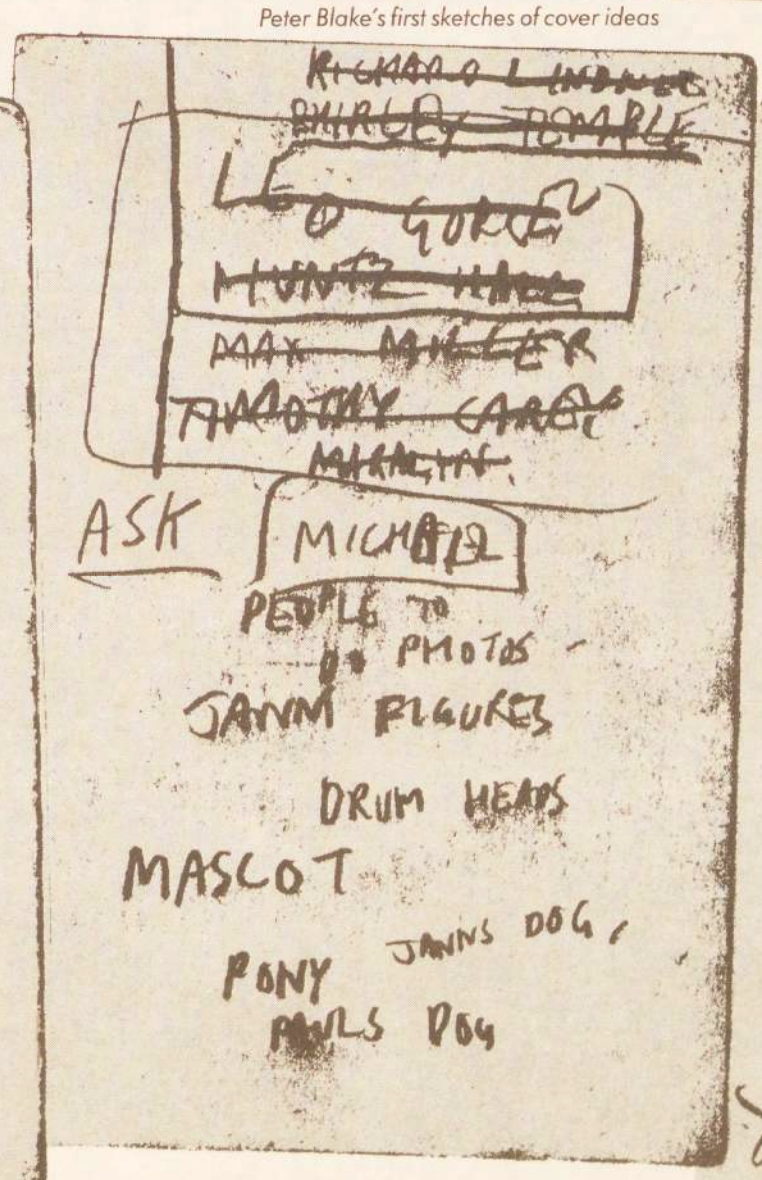
Leo Gorcey, a kids' movie matinee favourite from the early 'fifties as one of the 'Bowery Boys', insisted on a fee; EMI decided it would be a case of 'pay one, pay all', so he was withdrawn.

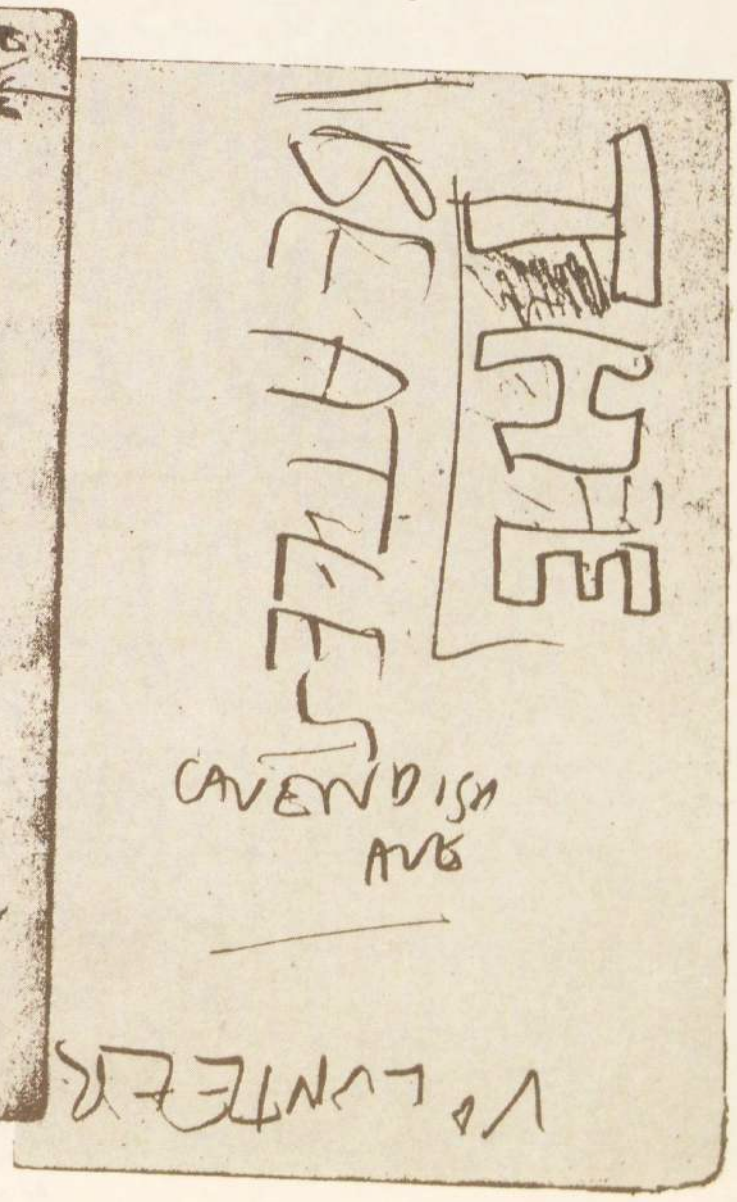
A young photographer and business partner of Robert Fraser, Michael Cooper, was commissioned to do the photography, and Blake (with his then wife artist Jann Haworth) set about constructing the tableau.



Peter Blake's first sketches of cover ideas







The Famous Insert

An 'alternative' drumskin which has been kept by Paul

PHOTO: RON JONES

The photographs of the 'audience' were blown up to life-size and pasted on boards, cut out and attached to various length sticks. At the same time (this was mid-March '67) an Aladdin's cave of objects began arriving at Cooper's Chelsea studio. Paul ordered a vanload of musical instruments, John brought his portable television. Blake himself, with his prediliction for hero-icons, had acquired from Madame Tussaud's a waxwork Sonny Liston, Diana Dors, TE Lawrence and George Bernard Shaw – and the four Beatles, early 60s mop-top style, in contrast to the flamboyant Pepper band who were about to take their place in the centre of things.

Plants had been ordered – not the marijuana of popular myth – but normal decorative house plants. And flowers, lots of flowers.

The whole job took a couple of weeks, Blake recalls – ''I did the organising, Jann the hard work, actually putting it together''.

They began with the back row of heads which were fixed to the back wall of the studio. The heads in front were positioned on their sticks, each about six inches in front of the one behind; despite the sense of depth achieved, the collage of heads behind the Beatles was only about two feet deep altogether.

In front of that were the wax figures, then a four foot platform to accommodate the Beatles themselves and the Lonely Hearts Club drum.

In front of the group was a carefully arranged flower display – although, Blake remembers, things changed from his original plans as the work developed.

''My concept was to have it like a municipal flower bed, with the letters spelt out in flowers, like the Boy Scouts sign in flowers on the clock in Edinburgh''.

The delivery boy who arrived with some of the floral display offered to make a guitar out of hyacinths for the assemblage, which he did.

PHOTO: RON JONES

The Pepper display at The Walker Art Gallery in 1984

Even Cooper's small son Adam contributed, the Rolling Stones sweatshirt on the Shirley Temple rag doll.

By the time the Beatles arrived for the photo session on March 30th, everything was ready. All they had to do was get changed and pose.

The sessions took about three hours, including pictures of the group for the centrefold and the back cover.

Well before Blake and Haworth began work in Cooper's studio, as the concept itself was arrived at, it was clear to all concerned that the sleeve should be part of the 'event' of 'Pepper' rather than mere wrapping. Just as the record had assumed an identity of its own, with the linking sound effects, applause and so on, so the sleeve would be part of a mixed-media 'happening' in which the listener had some physical involvement.

The gatefold sleeve was a rarity back in '67, and the practice of printing lyrics on a pop album unheard of. This latter innovation added to the feel of audience participation, and further to this end Blake and Haworth designed a give-away insert to go inside the sleeve like some Christmas stocking treat. There was the good Sergeant's moustache, regimental stripes, a picture postcard... all to cut out and keep. Not that many owners of the record were to cut out the pieces, preferring rather to keep them intact as an integral part of the 'event'.

Despite the long planning and painstaking effort of Blake, Fraser, Jann Haworth, Cooper and the Beatles, no one quite anticipated the classic status the sleeve would assume almost overnight as the visual signpost of the Flower Power summer of '67, in the same way as the music inside was to become its soundtrack.

In the weeks following the album's release on June 1st, a favourite pastime while listening to the music was trying to identify the all-star cast on the cover. There were the film stars – Tom Mix, Marlon Brando and the rest, visual artists including Aubrey Beardsley and Richard Lindner, writers from Edgar Allan Poe to Dylan Thomas, variety comedians Max Miller, Tommy Handley, philosophers Marx, Huxley and Jung. Surprisingly, but perhaps significantly, the only musicians present were pop singer Dion, Bob Dylan, the deceased former Beatle Stuart Sutcliffe (also a visual artist) and the Beatles themselves.

The band in their Pepper outfits gave a fairy-tale ambience to the surrealism of the tableau, like characters from some Sigmund Romberg operetta. There they were, under the gaze of their effigied former selves, mock serious around the circus-barker bass drum.

The drumskin, about to become the most famous in the world, was actually designed and painted by a real fairground artist, Joe Ephgrave. He submitted two skins, the one used on the cover ending up with John, the alternative one with Paul.

Scattered about the flower arrangement were various unrelated objects... cryptic analysis soon theorised about every item's secret significance. But who were playing games? – the listeners who wanted to read too much into every subtlety, every casual sign, or the Beatles who offered this kaleidoscope of unanswerable clues?

Immediately after the photo session, ''souvenirs'' from the tableau began to disappear.

When I helped organise the Art of the Beatles exhibition at Liverpool's Walker Art Gallery in 1984, it became apparent that little remains traceable today.

On the wall of the art gallery the 'Pepper' display consisted of three surviving cut-out heads belonging to Peter Blake, the original artwork for the insert and Paul's 'alternative' drumskin.

A collector friend of Blake still has the full-length Marlene Dietrich, autographed by the Beatles, while Sonny Liston stands, arms folded, in the artist's Chiswick study.

It was twenty years ago... but Sgt. Pepper sounds as good today as the moment it was released, back in the charts on CD and vinyl. It was an historic album, as much for the packaging as the product. Pop music, and the art that increasingly accompanied it, would never be the same again.

Listen to it, look at it.

A splendid time is guaranteed for all.

PHOTO: ROGER HUGGETT

Giving the Sergeant a hand

To get a new angle on the Pepper syndrome, Harry George has unearthed some interesting characters who helped to make up the Lonely Hearts Club Band.

Before and after the Beatles came along, it was common practice for session men to play on records supposedly performed unaided by the group in question. Although the Beatles had to accept Andy White standing in for Ringo on one version of 'Love Me Do', they saw little need for outside help and argued successfully that 'Please Please Me', not Mitch Murray's 'How Do You Do It', should be the follow-up. In any case, George Martin soon recognized that his technical help (and occasional piano) was all that was required.

However, as the Beatles became more ambitious, orchestration (hitherto probably thought of as 'soft') became a means of developing their ideas to the full, the first example being 'Yesterday' and its string quartet. By the time of 'Eleanor Rigby', strings were not a complete surprise and Revolver also contained the first individual credits for musicians outside the group's inner circle. Alan Civil was revealed as the French horn player on 'For No One', while Anil Bhagwat's tabla playing was acknowledged on George Harrison's 'Love You To'. The only other musician thus acknowledged was Billy Preston, whose organ playing on 'Get Back' was credited on the single label – a highly unusual move.

During the unprecedented length of the Sgt. Pepper sessions, the Beatles and George Martin became in effect arrangers of a new type of orchestra: the recording studio with its growing number of devices. However, there was still a need for the real thing – even the versatile Paul, once an embryo trumpeter, could not play a wind instrument, for instance. Thus four extra musicians added brass to the title track, as did three members of Sounds Incorporated on 'Good Morning, Good Morning'.

Again, despite the power of the tenor saxophone in rock 'n' roll, the Beatles were part of the electric guitar generation which associated brass with American showbiz and tacky pop records. But, like 'Penny Lane' and 'Strawberry Fields' before it, Pepper had a very British sound: John, Paul George and Ringo would use many American musicians for their solo work, but the brass players employed in 1967 showed little foreign influence. The sound on 'Pepper' itself looks forward to Paul's involvement with the Black Dyke Mills Band the following year, while Sounds Inc. (good belters behind Little Richard in Don't Knock The Rock) contributed an updated rock 'n' roll sound to 'Good Morning'.

Among its other distinctions, Pepper contains something unique in the Beatles canon – a string arrangement not by George Martin, on 'She's Leaving Home'. Unlike the Rolling Stones, who have always believed that no one is indispensable, the Beatles liked to record with the whole team (including George) present whenever possible. On this occasion, Paul had a fit of the creative urges when George was committed to recording Cilla Black and, unwilling to wait, got Mike Leander in to arrange. (Sherlock Holmes could not have told from this delicate piece of work that, five years on, the same man would launch Gary Glitter on an unsuspecting world!) Today, George Martin confesses frankly that it "hurt like hell" when Paul used someone else and that Mike did a superb job.

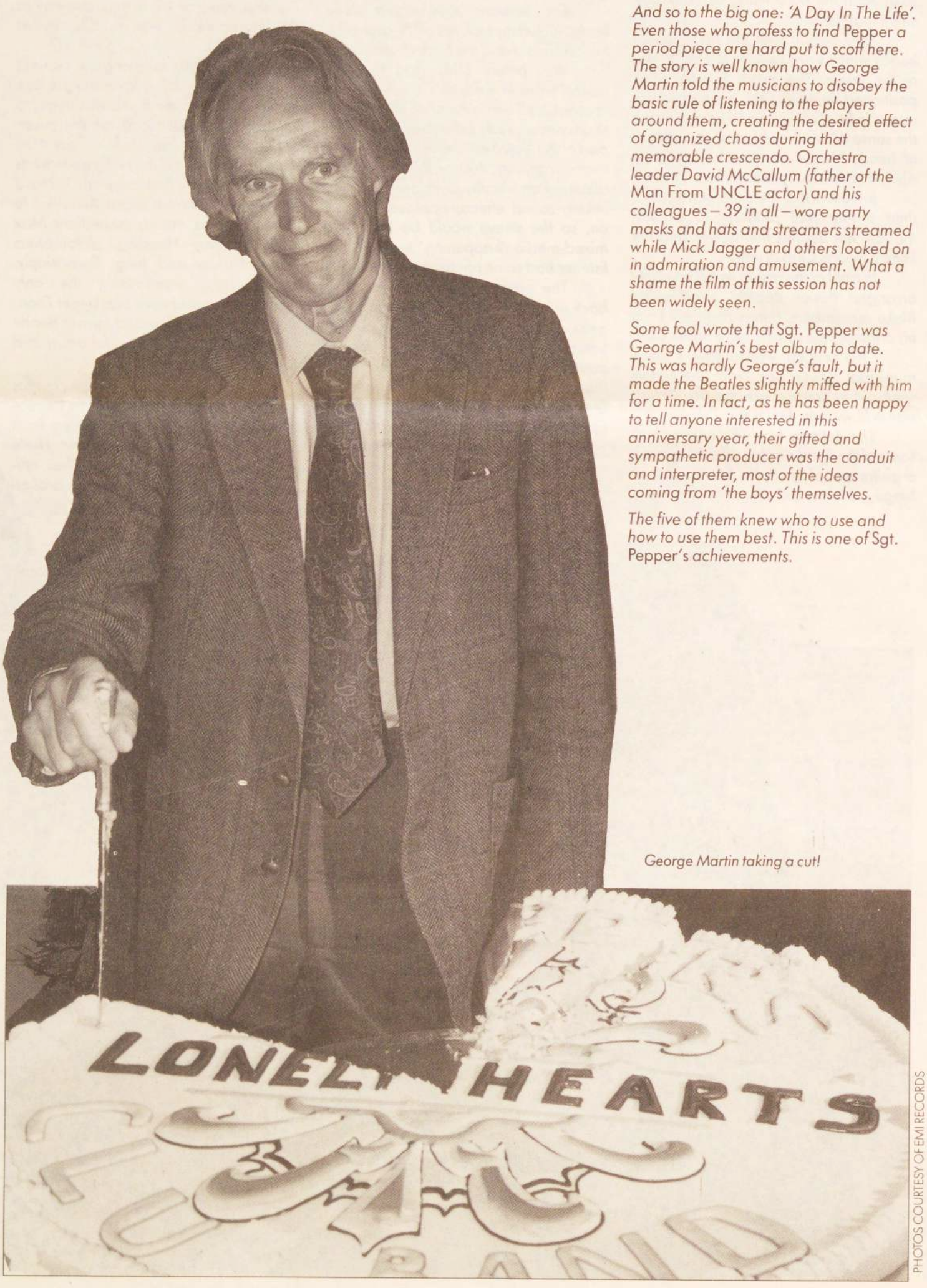
But Uncle George's expertise was back in play on the other George's 'Within You Without You', blending Western string players with Harrison's helpers from the Indian Musicians' Association. Purists who feel this mixture corrupts the Indians' contribution should remember the composer's reverence for Indian music and beliefs. Also, anyone who has heard Asian pop music will know that it adds Western trimmings to ethnic instrumentation quite shamelessly.

'When I'm 64' brings in three outsiders expert in the soft-shoe shuffle mode. Paul enjoyed it so much he returned to the style with 'Honey Pie' on the White Album and did some shuffling himself on the James Paul McCartney TV special.

And so to the big one: 'A Day In The Life'. Even those who profess to find Pepper a period piece are hard put to scoff here. The story is well known how George Martin told the musicians to disobey the basic rule of listening to the players around them, creating the desired effect of organized chaos during that memorable crescendo. Orchestra leader David McCallum (father of the Man From UNCLE actor) and his colleagues – 39 in all – wore party masks and hats and streamers streamed while Mick Jagger and others looked on in admiration and amusement. What a shame the film of this session has not been widely seen.

Some fool wrote that Sgt. Pepper was George Martin's best album to date. This was hardly George's fault, but it made the Beatles slightly miffed with him for a time. In fact, as he has been happy to tell anyone interested in this anniversary year, their gifted and sympathetic producer was the conduit and interpreter, most of the ideas coming from 'the boys' themselves.

The five of them knew who to use and how to use them best. This is one of Sgt. Pepper's achievements.



George Martin taking a cut!

PHOTOS COURTESY OF EMI RECORDS

It's a Compact World

The issue of the first four Beatles LPs on compact disc was indeed big news. Yet the mild controversy about their appearance in mono only and the fact that these were relatively low-tech recordings whetted the appetite for the group's later albums, where we all suspected there would be more to reveal.

Help, Rubber Soul and *Revolver* were indeed fascinating, though some wished George Martin had felt free to tinker more radically with the stereo mixes of the first two, especially *Help*. Still, there was no doubt which would be the CD biggie: *Pepper*, of course. So extravagant had the group and their producer been in indulging every wild idea and whim that Martin feared the results would please them more than the public.

In fact, of course, the public delighted in savouring every moment of wit or fancy on an album bursting with joyful invention. Although subsequent Beatles albums were full of technical accomplishment – especially *Abbey Road* – they could not match *Pepper* for magic and unity of atmosphere. Add to this the special nostalgia felt for 1967, the Summer of Love, and it's easy to see why *Sgt. Pepper* was the most awaited of the CDs.

With typical sense of occasion, Paul and Linda were glad to attend the twentieth anniversary party at Abbey Road and give the CD a memorable launch. Just as he and George Harrison had done in the *Twenty Years Ago* TV film, Paul made plain in his speech that the ideals of that innocent time still meant a lot to him, even if his generation had had to learn that change came slowly.

Peter Blake, co-designer of the record's famous sleeve, was there as Paul cut the *Pepper* drum-shaped cake. Peter received a handsome framed tribute,

PHOTO: LINDA McCARTNEY

comprising platinum versions of the album in its vinyl, cassette and compact disc forms. Several people having links with various stages of the Beatles' career were present – none with an earlier link than Paul's brother Mike! Early hero Roy Orbison ('Please Please Me' was originally in his slow, moody style) was there, along with Paul's contemporaries John McNally of Liverpool's second-best group, the Searchers, and Tony Hicks of the Hollies, who cut their own *Pepper (Evolution)* after the Beatles had blazed the trail.

Also present was ever-hairy Roy Wood, who started the Electric Light Orchestra to play music inspired by the Beatles' 1967 innovations. Paul and George Martin wore sensible sports jackets: apart from Roy's hair, the only hint of psychedelia was George's paisley tie.

The CD disappointed no one. It was premiered on 31st May by Anne Nightingale on Radio One, with archive comments by the Beatles and more recent contributions by George Martin, Geoff Emerick and Alan Parsons. Next day was Beatles Day on Radio One, with an American-style *blitzkrieg* of one Beatles song out of every four records played.

The packaging of the CD, with recording details by Mark Lewisohn and notes on the original design by Peter Blake, was equally praised. The Sgt. Pepper cut-outs, originally in half of the record's gatefold sleeve, were reproduced for posterity. Two of the Dutch design group, the Fool, who decorated the outside of the Beatles' Apple boutique and John's famous psychedelic Rolls-Royce, had their idea for the *Pepper* sleeve turned down. But, as Blake recalls, they had the consolation of designing a special inner sleeve which accompanied a limited number of the original albums.

Club Sandwich asked Tony Wadsworth of EMI about the latest plans for Beatles CDs. In view of their relatively brief playing time, was it possible that the first four albums could be released later on two CDs only?

"There are no plans to do that."

Similarly, stereo versions of *A Hard Day's Night* and *Beatles For Sale* are "a long way off". Due next are *Yellow Submarine* and the *White Album* on 24th August and *Abbey Road* and *Let It Be* in October. What about the vexed question of the tracks not on the original UK albums?

"The Red and Blue compilations [*1962-66* and *1967-70*] will be issued sometime in 1988, when there will also probably be two CDs to fill in the gaps. They will have a creative theme and will have to be agreed with Paul and Apple. The Beatles and Yoko are kept fully informed, but Paul takes the most interest. There are no plans to issue *Live At The Hollywood Bowl*."

Regarding Paul's post-Beatles work, 1987 has already seen the issue of *McCartney, Ram* and *Wings Over America* (a double). Next up is *Venus And Mars*, due later this year. *Broad Street* was the first album to be issued simultaneously on CD, but Paul's earlier 1980's albums have been out in this form for some time. *Pipes Of Peace* was issued in February 1984 and *Band On The Run, Wings Greatest Hits* and *Tug of War* in February 1985. Regrettably, a video of *Granada TV's It Was Twenty Years Ago Today* will not be out until the question of music royalties is resolved.

LOVE IS ALL YOU NEED!

PHOTO COURTESY OF EMI RECORDS

Following upon the twentieth anniversary celebrations for Sgt Pepper, EMI have continued their release of Beatles' singles with 'ALL YOU NEED IS LOVE', their fifteenth Parlophone single, which went straight to the top of the charts within a week of its release.

'ALL YOU NEED IS LOVE' re-appears in four different formats: in a special picture bag; as a 7" limited edition picture disc; in a 12" format; and as a cassette, the first time a Beatles' single has been issued on cassette. EMI have marked the event by an unprecedented marketing campaign for a Beatles' single.

ALL YOU NEED IS LOVE/
Baby You're A Rich Man

Catalogue Nos.
7" black vinyl: R 5620
12" black vinyl: 12R 5620
7" picture disc: RP 5620
cassette single: TCR 5620

The Lennon/McCartney song was written, recorded and released in under six weeks, being one of the fastest singles the Beatles ever recorded. It was written for a TV programme called 'Our World', which was broadcast on June 25, 1967 to an estimated audience of 400 million people around the world. It was a technological break-through, as it was the first time that a worldwide satellite link had been attempted. Amongst the many famous guests featured singing backing vocals on the show were Mick Jagger, Keith Richard, Marianne Faithful, Keith Moon and Graham Nash.

Calling all Vegetarians

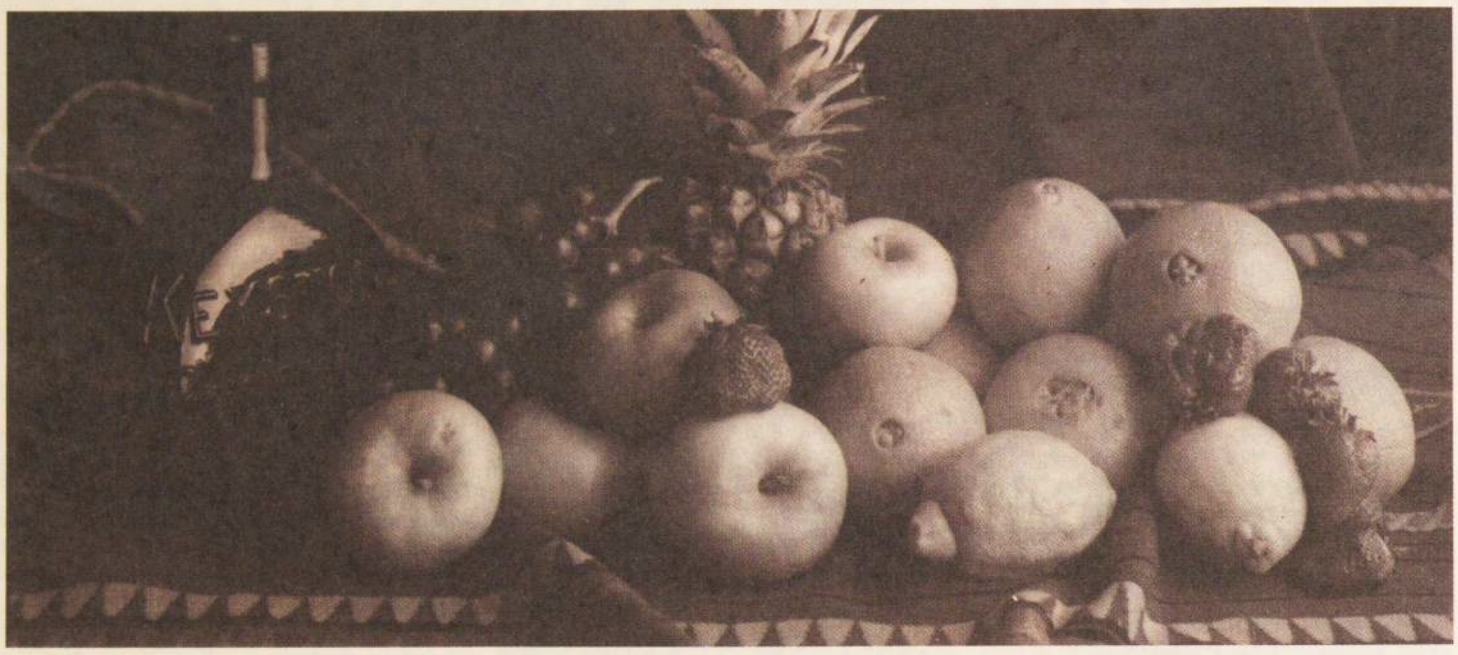


PHOTO: LINDA McCARTNEY

About a month ago, I received a letter from a young girl in Hull, who wanted to become a vegetarian, but whose mother wanted to ensure that this could be done without any detriment to her health

Unfortunately, I've misplaced her letter, and if she is a Club Sandwich reader, I would be happy if she would write to me again, as I have a fact sheet which explains the nutritional aspects of vegetarianism which I would like to send to her.

Of course I would be interested to hear from any other readers who would like help or advice on becoming a vegetarian, so please feel free to write in to us, c/o the Fun Club.

Linda McCartney

Buddy Holly Week

As with the Beatles, Buddy Holly anniversaries seem to come round thick and fast. Just as *Sgt. Pepper's* twentieth birthday is followed by the twenty-fifth anniversary of 'Love Me Do's release in October, so Buddy's fiftieth birthday last year is followed this coming August by the thirtieth anniversary of 'That'll Be The Day'.

Holly's supporters in Britain and America are more than ready. Lubbock has three days of events from Thursday to Saturday, 3rd to 5th September. Thursday again shows the city's cultural side with performances by the Lubbock Symphony Orchestra and Ballet Lubbock.

On Friday the emphasis switches to country music, a strong strand in Buddy's work. After an invitation-only dinner, Don Williams performs, prior to being inducted into Lubbock's Walk of fame on the Saturday. As well as the Everly Brothers, contemporary stars as big as Paul Simon and Whitney Houston have been approached about Saturday night's big concert. Details were unclear at presstime, but there's every chance of Crickets past and present contributing.

As for London, Sue has told you all about September 13th's Grand Rock 'n' Roll Fanfair in her *Letter*. In addition, the winner of MPL's competition to write an original song in the Holly style will receive his or her prize on September 9th, two days after Buddy's birthday. A terrific 540 entries have been received, to be judged by a panel including Jerry Allison, MPL's Alan Crowder, Holly authority John Beecher and Stuart Colman, host of BBC Radio London's *Echoes* programme and Shakin' Stevens' record producer. As well as the prize, the winner will have the thrill of seeing their song recorded by "a well known artiste" and commercially released. The artist will be chosen according to the type of song which wins.

Linda Circles the Globe

After the triumph of Linda's Royal Photographic Society show at Bath, her exhibition (now called simply 'Photographs') moved to the Olympus Gallery, Hamburg, a city with vivid memories for Paul. After a major opening on 19th May, the show ran until 29th June, drawing much favourable comment. At presstime, the likely next stops were the Olympus galleries in Amsterdam and Tokyo, with an August opening likely in Amsterdam. Independent galleries in South America are also being approached, so yet another continent seems ripe for conquest.

Readers will remember that the Hospital for Sick Children in Great Ormond Street, London was to benefit from the proceeds of the RPS show. When Linda presented a cheque to nurse Melanie Ball on 30th June, the hospital also received a tremendous boost from another quarter. As part of staging Linda's exhibition, Olympus were to make a donation to the hospital, but few can have expected its generosity and scope.

And 'scope' is the operative word. Every week, heartbreak stories in the press tell of children in particular whose only hope is complex and expensive treatment, often in a distant country. The dilemma of modern medicine is that less newsworthy, but still important, treatment is restricted unless firm limits are set to the number of expensive, high-tech operations.

Olympus' imaginative answer was a £180,000 gastroscope, an amazing instrument for the diagnosis and treatment of intestinal problems, especially in children. Pictures of your insides can be taken via a tube containing 40,000 lenses, or the curious doctor may simply look down it to assist in diagnosis. Operations by laser can also be carried out via the tube.

Werner Teuffel, European head of the Olympus Optical Co., presented the gastroscope to delighted nursing officer Lindy Taylor. And, in best *Gallery Corner* style, ten year-old patient Tina Pegrum gave Linda a picture of flowers she'd painted. When Linda began her photographic career, could she have dreamt it would lead to this?

For a personal view of the pictures which initiated this charitable tale, we turned to Brian Clarke, an artist friend of Linda's and consultant on her second book proper, *Photographs*, who attended the Hamburg opening.

''The Hamburg show was smaller than Bath and something of a shock to the German audience, who were acquainted with her work via *Linda's Pictures*, mainly featuring portraits of personalities. They were surprised at the breadth of the subject matter and the depth of her treatment of it.

''The people I spoke to were very impressed with the sun prints' softness and intimacy. Most photographic exhibitions are of hard, high-contrast work. In fact, 'intimate' is the word to describe the opening: it was almost as if Linda were there, though in fact she wasn't.

''It was refreshingly honest and straightforward to the Germans. My work is quite well known there, so people addressed things to me as an artist, not knowing I knew Linda. A critic who interviewed me for *Die Zeit* years ago – he's now with *Deutsche Art* – said to me, 'It's rare to see a painter at a photographic exhibition, but I can see why you've come'.''

A book, England's Glory, was published by the Council for the Protection of Rural England with Weidenfeld & Nicholson in April at £14.95. Commemorating CPRE's 1986 photographic exhibition of endangered beauty spots, it features work by Linda and the other leading photographers involved.

'Well, it was twenty years ago today...'

7th July:
'All You Need Is Love'/'Baby You're A Rich Man' released in UK. The A-side is slightly different from the version broadcast on the *Our World* satellite TV link-up on 25th June. As well as idealism, the song has its humorous moments on the fade-out, with snatches of 'She Loves You' and 'Greensleeves'. In 1987, EMI continue their reissue programme: the single came out on 6th July, in 12" picture disc form and 7" black vinyl with a picture sleeve, as usual. This single was the first recorded outside Abbey Road, at Olympic Studios in Barnes, where the Stones recorded their great late '60s work.

The Fab Four as featured on 'Our World' where the single was premiered.

25th August:
The Beatles travel to Bangalore for meditation with the Maharishi.

27th August:
The Beatle's manager, Brian Epstein, is found dead.

28th August:
Rolling Stones single 'We Love You' is released, featuring John and Paul on backing vocals.

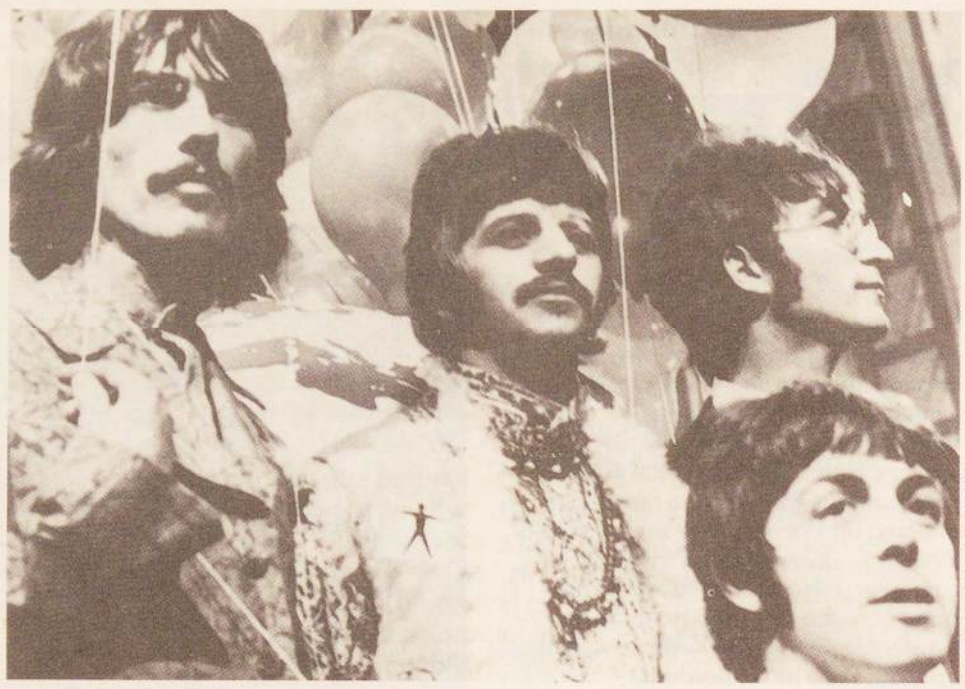


PHOTO: DEZO HOFFMANN

LISTEN TO WHAT THE FANS SAID

Dear Wings Fan Club

I am writing to congratulate you on your ten years of this club. I have been with the club nearly three years and thoroughly enjoyed every moment.

How I became a McCartney fan? I was born into the Beatles era on June 19th 1966. I remember well known Beatles and Wings records, i.e. Let It Be, Hey Jude, Yellow Submarine, Sgt. Pepper's Lonely Hearts Club Band, Mull of Kintyre, Live and Let Live, Band on the Run and many more. *(Ed.'s note: There's a mistake in that list, but it's so appropriate to Paul, we left it in!).*

My craziness grew, especially when Ebony and Ivory was released from the Tug of War album. Then I fell for Pipes of Peace and Say Say Say – that's when I began to get more and more fixed. This is when I started hunting around for the address to the Fan Club!

More and more great songs were coming in all directions – No More Lonely Nights from the fantastic film Give My Regards to Broad Street, plus the Rupert Bear song. As soon as I saw this film, I rushed out to buy the album the very next day, plus I wrote off to this fantastic club, which I've enjoyed being a part of ever since.

Since then I have been hunting high and low for the great songs which I have not obtained – thanks to the listing in Club Sandwich no. 43.

Keep up the good work Paul – Press to Play is a brilliant album. Hope to see you in concert some day. A fan of yours always.

JULIE BENNETT-BAGGS
STEEPLE MORDEN
HERTS

Dear Paul

I always remember that June 18 is your birthday. With my best wishes for many happy returns of your birthday.

I am very glad to be a new member! Receiving the issue of "Club Sandwich", I jumped for joy. A thousand thanks! I am looking forward to hearing your new song soon and expect it will be great.

May your life be full of happiness, and may you enjoy the best of health.

Lots of love
JIYEON KIM
SEOUL
KOREA

Dear Paul

As a long time admirer of yours from the "land down under", I am delighted to be a new member of Wings Fun Club, and look forward to receiving regular editions of Club Sandwich, containing so much news and information, especially about your activities, the videos, records. It makes for a most interesting fan publication. The highlight of my year was the release of Press To Play on compact disc. What can I say that hasn't already been said by others? I loved it, every track, especially "Footprints", "Only Love Remains", "Pretty Little Head", "Strangle-hold" and "Press". The video for "Press" incidentally has proved very popular on Sydney television. My verdict – just simply, McCartney magic, once again.

Thank you Paul for all the wonderful songs and great melodies over the years. So many of them are associated with phases in my life, some happy, some sad, but all of them never to be forgotten. I only hope that I, along with countless other Australians, will be privileged to see you perform here in Australia sometime in the not too distant future.

Wishing you and Linda and your family all the very best for the future.

Sincerely
(MRS.) JEAN MOLLOY
PADSTOW HEIGHTS
NSW
AUSTRALIA

Dear Paul and Linda

Being a fan of you and your fabulous music since six or seven years, it is the first time I write to you. I discovered the address on the back cover of your RED ROSE SPEEDWAY album, and was overjoyed when the membership form (plus a lovely postcard) arrived. So there is always a special day, four times a year – when the newest "Club Sandwich" is at home. I read nearly all articles many, many times, because I really think your music (from the early Beatles to PRESS TO PLAY, your latest latest greatest of them all) is unique in the past decades, there is nothing to compare it with! And I know, your songs you will be working at now, will become another masterpiece! Your music is immortal and so I love to hear classics as McCARTNEY and RAM (at the moment I'm listening to "BACK SEAT OF MY CAR") on CD. How about more highlights – RED ROSE SPEEDWAY, VENUS AND MARS, LONDON TOWN and so on – available on the small shiny things? I'm sure many fans will like it. *(See this issue for news of future CD's. – Ed.)* Apart from your music. I like reading your interviews – your quotes and your attitude towards life and music are very interesting and inspiring. Unfortunately interviews and video clips of yours are very rare here in Germany – especially during the last few months. Your latest appearance on German TV was in the new "LET IT BE" (Ferry Aid) video. The song is one of the best selling singles at the moment! Finally I'd like to list up my all-time favourite songs of yours – a very high standard. (In *no* order).

Baby's Request
The Pound Is Sinking
No More Lonely Nights
Little Lamb Dragonfly
Press
Hanglide
Only Love Remains
C-Moon
Sally G
So Bad
No Words
Too Many People

P.S. I'd like to wish you both all the best for the future! TALK MORE TALK!

SVEN KEIENBURG
MOERS
WEST GERMANY

Further proof that Paul's true fans delve into the nooks and crannies, not just the obvious stuff.

Dear Sue

Enclosed is my $10 to renew my membership in the Fan Club. I hope my second year in the club will be as great as the first.

"Press To Play" is just incredible. Paul really outdid himself on this one. It seems like I waited forever for the album, but it was well worth the wait. As Paul sings in "However Absurd", "Words cannot get my feelings through". I like the album so much, I just don't know what to say. "It's Not True" and "Hanglide" are great too!

Now I have a question I hope you can answer. Is there anywhere that I can get a *complete* discography of Paul's releases, I mean one that includes all albums, 45's (with the B sides listed) and 12" singles (with songs listed). There are so many songs that aren't found anywhere but on the B sides of 45's or on hard to find 12" singles. I hope you can get me an answer. Would such a list be available through MPL?

Are there any plans to re-release "Thrillington"?

Take care
BRIAN CALLA
DuBOIS
PENNSYLVANIA
USA

We hope that CS43 answered most of your questions, Brian. As for "Thrillington" – if only we could find the chap. We hear of him from time to time, living in a houseboat, working at the Ram and Thicket pub, but the search party always draws a blank.

Dear Fellow Clubbers

I'm writing to let you in on something wonderful: Paul McCartney on compact disc! EMI/Capitol has released eight Beatles CD's so far, and I feel these recordings have FINALLY been done justice. The sound quality is truly amazing.

Sure, a CD player and the CD's are a bit of an investment, but Paul's music has made my investment well worth it. Besides, we all know Paul likes to give a bit more than the others ("Broad Street" and "Press To Play" CD's contain extra tracks, for example).

I've been a fan of Paul's for over 20 years and his music is a huge part of my life. Hearing him on compact disc not only enhances his genius, but it enhances my life as well. Paul, I think you're the greatest!

Only Love Remains
JAMES MLAKAR
MINNEAPOLIS
MINNESOTA
USA

Dear Paul

Hello!

Your songs are so beautiful.
I wish to see you on the stage. How is your concert? I pray you to come back to our stage in Japan some day. Oh yes! I am sure there are all of Japanese fans who must feel the same way.

With all my heart,
YUMI MATSUZAKI
HAYAKAWA JAPAN

P.S. Sue, thank you very much for so nice publication! Please take care.

Dear Paul, Linda and Sue

Howdy! I've just received another issue of "Club Sandwich" and it was, as usual, excellent! I'd love to renew my subscription!

It was at 4am this morning that two number one Macca fans turned in from watching eight hours of non-stop Beatles. It's been 20 years ago from today since the 'Sgt. Pepper's Lonely Hearts Club Band' album was released and the Beatles are featuring on television, on radio and in the newspapers. People are getting a good dose of Beatlemania and are taking advantage of give-aways, quizzes and game shows to get copies of the album!!

Before I go, I'd like to wish Paul a "way-out" birthday for the 18th and a terrific year following. Keep up the good work!!

Best wishes, love you
MELISSA & BRUCE
WAHROONGA
NEW SOUTH WALES
AUSTRALIA

Dear Paul

Today at school my friends and I decided what we felt to be the twenty best songs that you've written. *(Selection only printed – Ed.)* It is interesting to see from an Australian point of view as you would now have a fair idea of what to sing if you decided on touring here. *(A slight hint detected there...).* You would not believe how hard this is to do. Try it some time when you're not busy. It took a few lunch hours – but here it is...

1) Let It Be
2) Yesterday
3) Coming Up
4) Live And Let Die
5) Take It Away
6) Mull Of Kintyre
7) Drive My Car
8) Waterfalls
9) Here Today
10) Ballroom Dancing
11) You Never Give Me Your Money
12) Eleanor Rigby
13) Mary Had A Little Lamb
14) Oh Darling
15) Paperback Writer
16) Back In The USSR
17) San Ferry Anne
18) Bluebird
19) Helen Wheels
20) Here, There And Everywhere

Thank you for the best music ever written. Couldn't live without it, and it's about time you toured Australia and came to Adelaide. Paul – I would wait six months in a blizzard to gain front row seats to one of your concerts. I've missed out on two occasions and I could not imagine how brilliant it would be to see you in the flesh...I could think of nothing better! It would be very much appreciated if this was printed in your magazine, so that people can see what your mates in Oz think of McCartney music.

Well Paul, I wish you and your family a life of happiness in future years and beyond. Stay healthy, stay young, and keep bringing out the music.

I love you. Best wishes always

P.S. "Ferry Aid" was great. Cheers!
VICKI LIASCOS
WEST LAKES SHORE
SOUTH AUSTRALIA

Dear Fun Club

As a new member of your club, I wanted you to know how much I enjoy it. I also wish there was some way I could let Paul know how I feel.

I am not as lucky as some Macca fans who may live in England, and may be more able to see him in person. What does it take? Should I: live in England? be a superstar myself? or perhaps become Bob Geldof or one of the Beach Boys? (that would be pretty difficult, considering I'm a girl!).

Paul, what you have given me in the past five years in your music, amazing talent, personality, humour, good looks etc. etc. has gotten me through every tough day and night of my teen years. Now that I am no longer a teen, you get me through every tough day and night of my young adulthood!

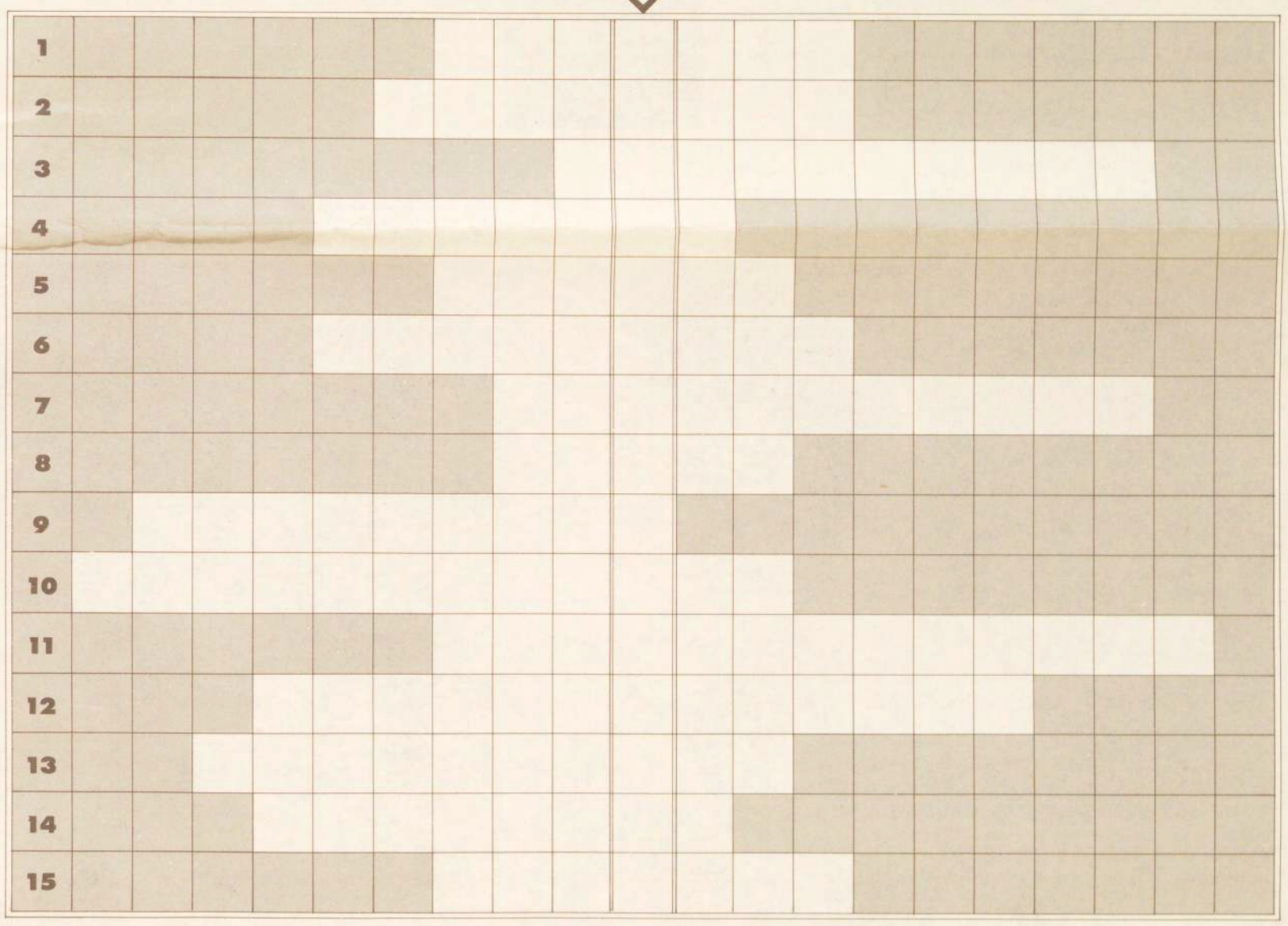
Thank you for everything you have given me. At last I say, Paul I love you.

ANN BERRYMAN
CARPINTERIA
CALIFORNIA
USA

CUFF-LINK

Liverpool's Beatle City, owned by troubled Radio City, sold its unique collection of Beatle guitars, drums, clothes etc. to London businessman John Symons in May. Some fear Symons will sell the collection in the States, but he will say only that it will tour Britain when not housed at Liverpool's Albert Dock... Sculptors are getting chip-happy over the Beatles. John James-Chambers has put forward a plan for a bronze statue of the group to Westminster City Council, suggesting Leicester Square or Piccadilly Circus as the location. That's small-scale compared to Burton-on-Trent's Shane Griffiths, who wants to carve the Beatles' heads out of a rock face, like the tribute to four Presidents at Mt. Rushmore, South Dakota... *Buddy's Song* by Nigel Hinton, a sequel to the televised novel about a middle-aged teddy boy who calls his son after Holly, has been published by Dent at £7.95... A subject of Linda's, Willem de Kooning, saw his *Pink Lady* sold for £2.4m at Sotheby's in New York, a record for a living artist... Capitol have issued *Duane Eddy*, the album containing *Rockestra Theme*, in the States and will soon do so in Britain. Other tracks are produced by Jeff Lynne and Ry Cooder and the *Theme* may later be a British single... Ferry Aid's 'Let It Be' was eventually released in the US. An auction raised £1,708 for Martin Hartley (8), orphaned in the disaster, after Paul and others had contributed gold and silver discs... Dezo Hoffmann's early snaps of the Beatles made a terrific book and Apple are clearly enthusiastic about them, as they have bought all his Beatles photos and negatives, together with the copyright... Early Beatles footage in the forthcoming Lennon documentary *In My Life* may be 'colorized'. Wonder what 'the boys' think of that?... Lionel Richie said in May: "The Commodores dreamed of being the black Beatles and I wanted to be Paul." And look where he is today... A girl called Eleanor Rigby featured in the 'Singing in the shower' spot on British TV's excellent children's programme, the *Wide Awake Club*... Awareness of Rupert Bear in the States will have been heightened by the *Frog Song* video's Grammy nomination. Rupert 'Pina Colada' Holmes had an interesting anecdote on the subject, harking back to his first session for Barbra Streisand: "She said, 'Just do your best'. Then she gave me a little pack of Rupert Bear cards, which was amazing because Rupert Bear is unknown in the US, so I've no idea how she got hold of them."... Geoff Dunbar's marvellous animation has been available in a Ladybird children's book for some time, with the story retold by David Hately. Now you can buy it packaged with a Tell-A-Tale cassette for £2.49: after the story, the tape plays out with 'We All Stand Together'... Chris Salewicz's biography, *McCartney*, is now out in paperback. (Futura, £2.95)... Somewhat belatedly, you might think, John and Paul became the first international members of the Songwriters' Hall of Fame at their March awards ceremony in New York... To tie in with the TV film, Bantam Books issued *It Was Twenty Years Ago Today* by Derek Taylor. (Hardback £12.95, paperback £6.95.) Yes, if you're itching to spend money, *Cuff Link* certainly tell you how... One rather charming tale emerged from all the *Pepper* fever. Looking over Marlene Dietrich's shoulder in the famous cover montage is a smiling, sporty-looking fellow. This was Albert Stubbins, goal-scorer supreme for Newcastle and then Liverpool. Albert never quite knew why he was included – until May of this year, when some MPs held a dinner in his honour. There was a tele-message from Paul, who was only 11 when Albert left Liverpool. It read: "Well done Albert. For all those glorious years of football. Long may you bob and weave."... You certainly can't move far without hearing a Beatles song. When rain held up Jimmy Connors' match with Stephen Shaw at Wimbledon, the crowd kept their spirits up with a rousing 'Yellow Submarine'... *Must* we fix that hole, now that it's hot as sun again?

A PEPPERY QUIZ



Bert Danher, our regular quizmaster sets a special, spiced-up quiz.

1. *Who initially refused to appear on the cover of the Sergeant Pepper album but changed her mind when the Beatles wrote personally to her? (3,4)*
2. *Spiro Agnew, then a US Senator, led a crusade to bar "With a Little Help from my Friends" because the lyrics contained which phrase? (1,3,4)*
3. *What is the common name of the plant Mentha piperita which has purple or white flowers and is cultivated for its downy leaves which yield a pungent oil used for flavouring? (10)*
4. *Name the very hot powder used for seasoning and made from 14 (8)*
5. *Who was the album's beneficiary who sounds like a high flyer? (2,4)*
6. *Give the general name of any spice or sauce such as salt, pepper, mustard, etc. (9)*
7. *The atrophy following "yours sincerely"? (7,4)*
8. *What agreeable facial expression was guaranteed by Sgt. Pepper's Band? (5)*
9. *Single item in a condiment-set (6-3)*
10. *Who was the producer of the Sgt. Pepper album? (6,6)*
11. *Short-term title of a track from the album (1,3,2,3,4)*
12. *Can you complete the line – "I get by with a little help ---- -- ------"? (4,2,7)*
13. *Name the small dried berry of the plant Piper nigrum (10)*
14. *What is another name for the green or red pepper plant? (8)*
15. *Can you name the Hungarian red pepper? (7)*

SOLUTION TO CROSSWORD No. 44

ACROSS: 1 Camera, 4 Sleeve, 6 Trumpeter, 9 Phil, 10 Nero, 11 Music, 13 Copper, 14 Elders, 15 Dances, 17 Laurel, 18 Rayon, 19 Sash, 21 Song, 22 Technical, 23 Floppy, 24 Guests.

DOWN: 1 Compact disc, 2 Earl, 3 Armour, 4 Stevie, 5 Even, 6 Timpanist, 7 Rehearsal, 8 House-lights, 11 Meter, 12 Clean, 16 Sashay, 17 Loving, 20 Help, 21 Save.

GALLERY CORNER

An original double birthday tribute from Maggie Campa of Azusa California

For this issue we get back to some contributions from our readers . . . but with a distinctly Peppery flavour.

from Tom Quincy of Hamilton, Ohio

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